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Xaver Scharwenka is at work on a Polish fantasia for piano and orchestra, and a comic opera, "Der Schultheiss von Paris," the libretto of which is founded in a play by Lope de Vega.

Karl Grammann has given \$2500 to the Dresden Conservatory as well as the Leipzig Conservatory for the fund of retired teachers.

BIG CROPS.

This country of ours is certainly a favored one when Providence extends a helping hand and gives us immense crops and high prices. This touches the button and the energies will do the rest to bring on flush times. There is likely to be a plentiful crop of something else, if, as predicted, we have a wet fall and cold winter. The weather condition would be just such as will give a crop of Pains and Aches, Rheumatism, Neuralgia, Sciatica and Lame-back. With it all, many fine days will keep up outings and field sports, and with them happenings of Sprains and Bruises, Soreness and Stiffness. We may be thankful also that St. Jacobs Oil will always come to the rescue with a prompt and perfect cure for them all.

Arthur Nikisch has signed a contract with the Leipzig Gewandhaus which precludes his return to America. The closing of this contract means a remuneration and a life pension of a snug sum to his widow and children in case of death or incapacitation.

Ffrangeon-Davies has been singing with much success in Berlin.

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MUSIC AND CULTURE.

In the course of an article on the peculiarities of the musical temperament and its manifestations, in *Blackwood*, we find the following:

"The lives of the great composers do show, unwelcome as the truth may be, that music of a very high order has been produced by men who were indisputable dunces, if not simpletons. Hence the degraded alliances which noble music has contracted with mean and foolish words; hence, too, the little that has been done by composers of the first rank in the way of elucidating the laws which their genius has evolved."

Now, as a matter of fact, we very much doubt whether, with one solitary exception at the present day, a single instance of the inspired dunce can be discovered in the musical annals of the nineteenth century. Even Schubert himself, though his surroundings were *bourgeois*, showed a considerable literary *flair* in his choice of words. Weber, though certainly not fortunate in his choice of librettos, was a well educated man. Mendelssohn was a regular admirable Crichton. Schumann, Berlioz, and, in a minor degree, Liszt, had all remarkable literary gifts. Of the accomplishments of Wagner it is not necessary to speak. At the present day the cultured musician is especially represented by Saint-Saens, Boito, Dr. Hubert Parry, and many others; but Brahms is known to be well versed in the masterpieces of classical and modern literature, while Verdi's choice of subjects—of late years—certainly furnishes no instance of those "degraded alliances" of which Mr. Hutchings speaks. Indeed, as he himself admits, "at present the composer is as often as not a more or less competent critic." And he supplements this admission by the bold remark that the instances of Schumann, Berlioz, Liszt, and Wagner "show life more than that in days of widely diffused education even musical genius lacks the opportunity, or can hardly dare, to be ignorant." We take it that the advance, assuming that it is an advance, is not confined to music alone, but to other callings, says the *Musical Times*, and that the average level of general culture to be found among, say, doctors and commercial travelers would exhibit a similar elevation in the course of the last hundred years. The danger that besets a musician now-a-days is not so much that of knowing too little outside his own sphere as of knowing too much. It is so hard for him to isolate himself, and, as an illustrious writer once said, "though conversation may enrich the intellect, isolation is the true school of genius." Some well-known modern musicians have presented the extraordinary spectacle of men who combine musical composition with special scientific studies—Borodin and Cesar Cui are, perhaps, the most remarkable cases in point. And one cannot help feeling this remarkable *enchevetrement*, as Daudet calls it, of modern life tells against the quality of the work produced. One would not be in the least surprised nowadays if a fine Symphony were to be written by the author of an exhaustive work on bimetalism, or if a Senior Wrangler were to compose a particularly lurid one-act opera. As a proof of our versatility, it is no doubt very gratifying; but one is sometimes beset by the awkward suspicion that if we were not quite so "good all around" we go considerably further in special directions.

TO-DAY AND YESTERDAY IN MUSIC TEACHING.

There is one hitherto unnoticed and unrecorded phase of music in America, says an exchange, that is so interesting as to be worth consideration. It has escaped popular attention, and even among those who manipulate instruments of various sorts as a profession the change, though an apparent one has not been appreciated. That the teaching of music has been greatly advanced within the past fifteen years is well-known and understood; that methods, rules, and systems have altered immeasurably, until to-day music is taught to children in a totally different way, few people have come to know.

No history of the development of music is needed to establish this fact. It is written out broadly for those who will take note of it in the heaps of old music and exercise books of a day, now the best part of a quarter of a century past, which lie in the lumber room or at the top of a closet in many households. There are scores of young matrons throughout the country who have just such records of their girlish days, and who would find it an interesting study if they should compare this musical work of theirs, at the time they wore flaxen pigtailed down their backs, with the work their own children are doing under modern and well-equipped music teachers.

The two styles of teaching are far apart; one almost the reverse of the other. The modern grew by degrees out of the old, tending step by step in the direction of scientific training for the veriest youngsters, until to-day it has reached what is probably its full completeness. In two words this difference is to be expressed—brilliance in the past; technic in the present.

PIANO PRACTICE.

It is the despair of many an earnest teacher of the pianoforte that week after week his pupils come to him with so little to show of improvement for their week's practice. It is not that he expects his pupil to make great strides forward in a week; he knows too well that "Art is long" and requires time and patience for satisfactory results. But the few lines of that sonata, the fingering and notes of that scale or arpeggio, the proper use of the wrist in that staccato passage—surely in a week's time something ought to have been done to improve these, and to make both teacher and pupil enthusiastic in the delight of progress. Instead, the conscientious teacher feels that the old lesson must be repeated, an irksome task when the good seed falls on such barren soil; or perhaps he is irritable and the pupil dreads his lesson and soon begins to "hate" music; or he may be indifferent, and content to waste both his own and the pupil's time, so long as he receives his fee from equally indifferent parents. Is there no remedy for this state of things? To indulge in despair is to bar the road of progress; to look the difficulty in the face is often its best solution. Lay down for your pupils, says an exchange, three golden rules for practicing. The first is *practice regularly*. Our fingers like our bodies need regular, not occasional exercise. Work and rest, waste and repair is a law of our being and indispensable to our growth; and it is the only way of ensuring that elasticity and strength of muscle which are necessary to the aspiring pianist nowadays. It is an excellent plan also to practice, if possible, at the same time every day; for this the cooperation of the parents should be sought, as their influence and interest is such a help to the teacher. Even a regular half-hour will do wonders, but especially when the time for practicing is so short must the pupil observe the second rule, *practice methodically*.

Without some arrangement of his time the pupil will often err in giving so much time to one section of his studies that he finds he must neglect another equally important. The teacher also taking into consideration how long a time should be spent on this or that, will be careful not to give him more work than he can prepare in that time. Methodical practice will always prove itself to be so much more engrossing than the promiscuous playing through of pieces and studies that satisfies so many pupils. The third rule is the most important, and it rests entirely with the pupil, *practice intelligently*. Not with the mind wandering, or thoughts distracted; that is often worse than waste of time. There is a right way of fingering for this passage, a correct way of phrasing that group of notes. See that it is done in the right way, not once, by chance, but *always*; at first slowly and with thought, then gradually increasing the speed as the fingers fall naturally upon the right notes and in the right manner. Let the pupil feel it in his aim to avoid the faults and improve upon the performances of yester day. Impress upon him that good work only produces good results, and let his work be the best he is capable of. Then he will never leave the piano with the miserable feeling that he has done no good, or come to his lesson so wholly unfit for any fresh instruction. It is so often the case that a pupil has no idea of the way to set about his work, though he is anxious to do well. It is worth considering, therefore, that a teacher should set aside a lesson now and then to practice with his pupil. A teacher may do much by wise encouragement to stimulate the ambition of his pupil. Let his praise, however, be always a prize worth the winning.

The subscription now being organized for the famous composer, Dr. Max Bruch, is necessary to support him in his old age, as he is sixty, in failing health, with a wife and four young children dependent upon him, and has an income of less than £150 a year as Senior Professor of Composition at the Berlin Hochschule. Everyone will regret to hear this news. The subscription is being warmly taken up in Germany. Krupp, the gunmaker, has contributed 10,000 marks, or about £500. Herr Simrock, the publisher, has given £250, and a subscription is likewise to be organized in the United States.

An interesting feature of Ethelbert Humperdinck's latest work, "Die Königskinder," which was recently produced in London, is the most remarkable effort the composer has made to cause his music to become an integral part of the libretto, says the *London Musical Times*. To effect this, each word of the text that is accompanied by music is set just as though it were intended to be sung. Not only is this method pursued with single-voice parts, but when several characters are speaking in rapid succession or together their words are set out exactly as in an operatic chorus; thus the vocal parts in the riot at the end of the second act are eight in number.

WHAT MAKES A GOOD SONG.

We often wonder what makes some songs appear to wear so much longer than others. There seems, in some instances, to be some peculiar element of virtue which insures at the outset a warm reception and a long life. This is true of writers of very varied ability. Not all the best songs are by those who are supposed to be the best song writers; many of the most lasting compositions have emanated from the pens of obscure writers, who have written very few, and perhaps one only. Professional song writers, says an exchange, are constantly searching for this element, this mysterious quality, unnameable and so fugitive, and each attempt is an experiment launched with the same hope, but only rarely with its realization. No one pretends to have discovered and become master of the secret, and yet it is easy to see, if we examine closely the really good songs, that some of their principal virtues were among the least considered elements at the time of composition.

In the first place, we often find a song writer struggling to fit a lofty and sentimental song to a poem which is poetic only in external appearance, only in its rhythm and its rhyme. Song writers, those who are capable of a really poetic conception and expression through the medium of song, should be able to discern the poetic element wherever expressed; should be able to know when the verses are presented whether they are poetic or otherwise. It is not the province of poetry to exhaustively describe any person, place, or thing. The realm of poetry is in the ideal; its language is potent in that which it suggests rather than describes. For instance, in "Annie Laurie," the beauty of the poem is all in the first stanza—it is beautiful of its kind—it draws delightful pictures in the mind of any receptive reader. It is not exhaustive in its application, but universal. The music very gladly weds the sentiment. The first stanza of "Annie Laurie" is a case of perfect song writing. It ends there. How many people know another stanza of it, or, of those who have read the others, care to hear more than the first? So much for this.

Now, shift the point of attack. It is not uncommon that a really fine subject, artistically treated, is killed when the composer of the music, gives it a melody which is, perhaps, half good, the other half bad, or being good throughout, a harmonization is given it which is remarkable only for its poverty. Gladstone once said, "There are a great number of people who write much verse and some poetry." There are also many music writers who write a great deal of meagre worth, and some that is estimable. The trouble of both classes of writers is that they write too much. This is why we have such an endless amount of so-called poetry printed, but which is never read, and why nine out of ten of the songs which are published never sell on the first edition, and never receive more than one hearing anywhere.

Very remarkable are the conditions under which musical composers have sometimes turned out their work. Rossini was renowned for his laziness, yet when the mood was on him, or when pressure was brought to bear upon him, he could write against time. "The Barber of Seville" was composed in a month.

There is another story of the same composer, says an exchange, in which one hardly knows whether to consider him particularly lazy or particularly industrious. He was in the habit of writing in bed, and on one occasion, while thus engaged, a trio that he had almost finished dropped from his hand and slipped under the bed.

The sheet was too far away for him to reach it, and to get up and reach under the bed for it was out of the question. There was only one other thing to be done, and Rossini did it. He wrote another trio.

Rossini's characteristics were so well known that sometimes strong measures were taken to secure a composition. The overture to "La Gazza Ladra" was procured in a peculiar manner. On the day of the first performance the manager got hold of Rossini and confined him in the upper loft of La Scala, under Guard of four scene shifters, who took the text as it was written, sheet by sheet, and threw it out of the window to copyists waiting below.

There are other composers who can rival Rossini in the pace at which they throw off their work, but who have never been accused of especial laziness. Sir Arthur Sullivan is an unusually quick writer. He began the overture to "Iolanthe" at 9 o'clock one evening, and had it finished by 7 the next morning. The magnificent epilogue to the "Golden Legend" was composed and scored within 24 hours.

Lady Halle will visit the United States and Canada in February next, during which time she will appear at some thirty concerts.

Music is the only one of all the arts which does corrupt the mind.—Montesquieu.

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THOMAS M. HYLAND, . . . EDITOR.

FEBRUARY, 1898.

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O. M. T. A. MEETING.

The following extract from the *Commercial-Tribune*, of Delaware, Ohio, shows that well deserved honors were paid to the work of the St. Louis composer, Louis Conrath. The work in question is his concerto in B-flat, published by Kunkel Brothers, which is arousing enthusiasm throughout the world. It is in the repertoires of Rummel, Rosenthal, D'Albert, Paderewski and others.

At the Donavin House, the headquarters of the O. M. T. A., there was quite a gathering of music teachers, after the reception in the Y. M. C. A. rooms below Gray Chapel. The events of the day were talked over and commented on. The remarkable performances of Mrs. Lillian Arkell-Rixford on the organ and Mr. Armin W. Doerner on the piano were discussed, and both artists were unreservedly raised for their excellent technique and artistic interpretation.

"The concerto by Conrath was the great surprise of last night's concert. The composition is remarkably fine and brilliant, and, as to technical difficulties and striking effects, equal to many of the most brilliant compositions of Liszt. The concerto is very seldom played and was unknown to most of the listeners at last night's concert. It will now probably be taken up by many other pianists, whose interest in the work has been awakened to a high degree."

Mme. Wagner has resolved to hold no festival next summer, but a series of Wagner performances on the Bayreuth model will probably be given in London. The Bayreuth representations will also be suspended in 1900, so that the Wagner festival to be organized by M. Lamoureux in connection with the Paris exhibition will not be interfered with.

Marie Geistinger is closing a notable career pathetically. She has lately been playing in Vienna, and will soon be heard at the Winter Garden music hall, at Berlin. She is 69 years old. A woman asked her in Vienna if it were true that was really her age. "If it is," she replied, "I have the distinction of being the only soubrette on the stage that old."

FRANZ RUMMEL.

The Rummels have their permanent home at Dessau, the little capital of the Duchy of Anhalt-Dessau, and there their three young sons remain at school. Dessau they describe as a pleasant little city with special advantages as a place of residence. It possesses a subsidized theater, giving alternate performances four times a week of opera and the higher class of drama. There are always good artists in the companies, and the more advanced styles of opera, even to the Nibelungen Ring, are given for the delectation of the residents.

The three young sons of the Rummels are practically American boys, having spent a portion of their young lives in this city. They are subjects, however, of the Queen of Great Britain; and, if their photographs do not belie them, they are as fine, handsome lads as you will meet in a day's walk.

Many people think from his name that Franz Rummel is a German; yet, though of German descent, he was born in England. His genealogy is quite a puzzle. One day he was talking with the late Emperor of Germany, "Unser Fritz."

"Well, Professor Rummel," said the Emperor, "to what nationality do you belong?"

"With your Imperial Highness' permission," replied Rummel, "I wish to answer with a riddle."

"I shall hear it with pleasure," replied the Emperor.

"To begin then," said Rummel, "my grandfather was a German and my grandmother Spanish. I was born in England and married an American wife. My children are English subjects. Now, what am I?"

The Emperor weighed the evidence for a moment and then replied gayly:

"Professor Rummel, you are a good German."

Franz Rummel has returned to this country to give a series of concerts. He will appear at Chickering Hall, New York, with the Seidl Orchestra on the 1st of February, when he will play Concerto Op. 73, Ludwig von Beethoven; Concerto E-flat, Franz Liszt.

On the 8th of February Rummel will give a piano-forte recital at Chickering Hall, and on the 1st of March he will again play there with the Seidl Orchestra. In the meantime he will visit Boston and other leading cities. As a great pianist Rummel is known personally all over the Eastern States, but has never been further West than Omaha. He hopes in time to visit the Pacific coast, where his reputation has already preceded him.

Every one knows that Rummel stands in the very front rank of pianists, but every one does not know what an extraordinary repertoire he possesses. He recently prepared a list of the works he has played in public, being impelled to this task by the approach of the twenty-fifth anniversary of his first public appearance in 1872. A synopsis of this interesting catalogue shows that he has interpreted the productions of sixty-one different composers. Of these there are 153 pianoforte pieces, 59 chamber music compositions, 27 for piano and orchestra and 24 transcriptions. In the twenty-five years Rummel has appeared at 660 concerts and in 14 countries and 154 cities.

The Rummel list of pieces (committed to memory in all cases save those which are termed chamber music) opens with the great name of John Sebastian Bach, nine selections. Of Beethoven there are twenty-six compositions, chiefly sonatas. Of Brahms there are nine, of Chopin thirty-three. Then come the names of a long list of composers, including Clementi, Czerny, Dvorak, Field, Gade, Godard, Handel (this immortal genius not being so fully represented as one who would expect), Henselt, Hummel, Jadasohn, Moszkowski, Mozart, Raff, Saint-Saens, Tschaiakowsky, Von Weber and many others.

Rummel plays, in addition to all of these, sixteen compositions of Schumann, seven of Schubert, twelve of Rubinstein and twenty of Franz Liszt.—*Musical Exchange.*

MAJOR AND MINOR.

Signor Nicolini, husband of Mme. Adelina Patti-Nicolini, died at Pan, France.

Ovide Musin, the renowned violinist, well-known to concert-goers in this country, has been nominated to the post vacated by Cesar Thomson in the Liege Conservatory. He expects to visit America in the summer seasons.

Moszkowski has been directing concerts in London, where the Philharmonic Society has performed several of his recent works. Moszkowski's music finds much favor in England.

Sir Arthur Sullivan has promised to write a secular cantata for the Leeds musical festival next October. The subject he has selected is said to be "The Vicar of Wakefield."

At Dresden recently Lillie Lehmann gave concerts, or song recitals, and was variously criticized. Some said she was still the profound artiste, and others claimed that it was time for her to retire.

Mr. John P. Jackson, for many years employed on the New York *Herald*, died recently in Paris. He was a highly accomplished musical critic, an ardent disciple of Wagner, and is said to have been the first writer to translate the "Nibelungen."

Camilla Urso, the violinist, who has been constantly before the public for over thirty years, is yet concertizing, and recently appeared in Cleveland. This plucky little French woman has done herculean labor for the popularity of the violin.

The famous violinist, Sarasate, has endowed his native city of Pampeluna with a museum, in which are collected the gifts he has received at various times from European sovereigns, including Napoleon III., the Empress Augusta, and Queen Victoria. The money value of the collection is over 100,000 francs.

The composer, Carl Goldmark, began his artistic career as a violinist in 1847, when but fifteen years old. He celebrated recently at his home in Gmunden the semi centennial anniversary of this event. His principal claim to fame lies in his operatic works, his "Queen of Sheba" and "Merlin" being his best known operas.

Alexandre Siloti, the Russian Pianist, who made his New York debut, resides in Leipzig, where he devotes his time principally to teaching the piano. He was one of the last of the Liszt coterie in Weimar, and is a pianist of great attainments.

A cycle of seven of Mozart's operas was given recently in Berlin, which proved eminently successful. "Idomeneo" was the first, then "Il Seraglio," "Nozze di Figaro," "Don Giovanni," "Così Fan Tutte," "Titus" and, last, "The Magic Flute."

A transposer for the violin has been patented in Berlin. The invention appears to be adaptable, and permits of executing music one or several tones or semi-tones higher or lower, without having recourse to the perilous operation of transposition.

Signor Mascagni, besides finishing his Japanese opera, "Iris," has started upon a new opera, "La Commedia dell'Arte," based upon the seventeenth-century plays once so popular in Italy. They really were charades. The story which Mascagni is setting is, however, believed to be one of love and jealousy.

Herve, the French composer, began his musical career as an organist. When a boy he wandered into a church one day, and persuaded the blower to let him try the organ after the service. He then improvised something wonderfully sweet and strange. The priest happened to hear it, strolled in, and was amazed. "Where did you learn to play the organ, my boy?" he asked. "This is the first time I have ever played it. Father," he replied. "Well, you had better apply for the post of organist here," said the priest, "there is a vacancy next week." The boy applied and was accepted.

H. C. Perkins, pupil of the Perry School of Oratory and Dramatic Art, gave his graduation recital on the 22nd ult. He was assisted by Messrs. T. Elmore Lucey and Arnold Pesold and Miss Odella Pesold. Mr. Perkins' artistic work reflected great credit upon the masterly teaching of Mr. Edward P. Perry.

Paul Mori, organist at St. George's church, is doing excellent work with the boy choir, composed of twenty-four voices. He has some ambitious


works in preparation, which will be rendered during the coming year.

The "musical world" suffers a loss in the death of Mr. H. C. Banister, widely known by his "Cambridge Text-Book of Music," as well as other works in musical literature and compositions of various kinds. Like many other English musicians, he was a choir boy. He was giving a gratuitous harmony lesson to a poor blind girl when, without any warning that he was ill, he fell lifeless at her feet.

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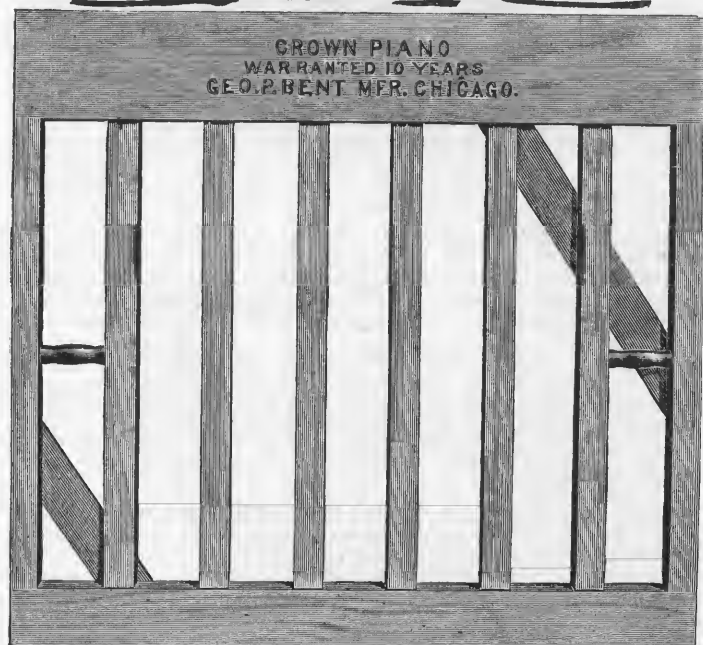
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3

Stephen Heller Op.85 N^o2.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of eight measures. The first measure has a treble clef and a key signature of one flat. The piano part begins with a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and fingerings. The piano part features a prominent bass line with many eighth and sixteenth notes. The score is labeled "The Rose Tree" at the top right.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody is written in eighth and sixteenth notes, with fingerings (1, 3, 2) indicated above the first measure. The bass staff begins with a bass clef and contains a single note (F) with a '3' below it. The second system continues the melody in the treble staff, featuring a forte dynamic marking (*f*) and a 'Ped.' (pedal) instruction with an asterisk below the first measure. The bass staff continues with notes and fingerings (3, 2, 3, 2) below. The score concludes with a double bar line and repeat dots in both staves.



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *f* and *ff*.



Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *f*.



Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *f* and *p*. The instruction *ben pronunziato.* is written below the bass staff.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *f* and *ff*.



Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *f*.



Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *f* and *ff*.

5

stringendo.

mf

Ped.

f

mf

fp

Ped.

a tempo.

ritard.

Ped.

f

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two flats. The tempo/mood is marked *p* and *marcato.* The music features a series of chords and single notes with fingerings indicated by numbers 1-5. The bass line has a steady eighth-note accompaniment.

Second system of the musical score. It continues the grand staff notation. The dynamics shift to *f*. There are three pedal markings labeled "Ped." with an asterisk, indicating sustained notes. Fingerings are clearly marked throughout the system.

Third system of the musical score. The notation continues with various chordal textures. A *f* dynamic is present. Pedal markings with asterisks are used to indicate sustained notes. The bass line remains active with eighth notes.

Fourth system of the musical score. This system features a *f* dynamic. The music is characterized by a dense texture of chords and moving lines. A pedal marking with an asterisk is present. The bass line continues with a consistent eighth-note pattern.

Fifth system of the musical score. The tempo/mood changes to *poco a*. The dynamics include *f* and *p*. The notation shows a transition in the texture, with more sustained notes in the upper register. Pedal markings with asterisks are present.

Sixth system of the musical score. The tempo/mood is marked *poco stringendo.* The music features a *p* dynamic. The notation includes a variety of chordal and melodic figures. The bass line continues with eighth-note accompaniment.

First system of musical notation, measures 1-6. The right hand features a melodic line with various ornaments and fingerings (e.g., 2 3 2, 1 1 5, 1 2, 3, 4, 5, 1, 4). The left hand provides a steady accompaniment with chords and single notes, including fingerings like 3 4 5, 5 5, 4 4, 3 5, and 4 5.

Second system of musical notation, measures 7-12. The right hand continues the melodic development with ornaments and fingerings (e.g., 2 1 5, 4, 5, 4, 5, 3, 4 5). The left hand accompaniment includes fingerings such as 3 4 5, 5 5, 4 5, 4 3, 4 5, and 5 2 1. A mezzo-forte (*mf*) dynamic marking is present at the beginning of the system.

Third system of musical notation, measures 13-18. The right hand features a more active melodic line with frequent ornaments and fingerings (e.g., 3 1, 4 3, 2 1, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1). The left hand accompaniment includes fingerings like 5 3 2, 1 3, 5 3 2, 1 3, 5 3 2, 1 3, and 5 3 2. Dynamics include *ff* and *con brio.*. Pedal points are indicated with "Ped." and asterisks.

Fourth system of musical notation, measures 19-24. The right hand includes first and second endings, marked "1." and "2.". The right hand dynamics are *f*, *ff*, *mf*, and *cres.*. The left hand accompaniment includes fingerings like 5 3 2, 1 3, 5 3 2, 5 3 2, 5 3 2, and 5 3 2. Pedal points are indicated with "Ped." and asterisks.

Fifth system of musical notation, measures 25-30. The right hand features a melodic line with ornaments and fingerings (e.g., 8, 8, 8, 8). The left hand accompaniment includes fingerings like 5 3 2, 1, and 1. Dynamics include *f* and *ff*. Pedal points are indicated with "Ped." and asterisks.

Sixth system of musical notation, measures 31-36. The right hand features a melodic line with ornaments and fingerings (e.g., 2, 2). The left hand accompaniment includes fingerings like 2, 2, 2, 2, 2, 2, and 2. Dynamics include *ff* and *accel.*. Pedal points are indicated with "Ped." and asterisks.

MALAGA.

SPANISH DANCE. ~~~~~ SPANISCHER TANZ

Edited by Kullak.

BOLE RO.

Moritz Moszkowski Op.12. No.5.

Con spirito. ♩ 108.

The musical score is written for piano and consists of six systems. Each system contains a treble and bass staff. The first system has a 4-measure rest in the bass staff. The second system has a 4-measure rest in the treble staff and a 4-measure rest in the bass staff. The third system has a 4-measure rest in the treble staff and a 4-measure rest in the bass staff. The fourth system has a 4-measure rest in the treble staff and a 4-measure rest in the bass staff. The fifth system has a 4-measure rest in the treble staff and a 4-measure rest in the bass staff. The sixth system has a 4-measure rest in the treble staff and a 4-measure rest in the bass staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'Ped.' and 'subito.'

1394-4

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Musical notation for a piano piece, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and fingerings. Pedal markings ("Ped.") and asterisks (*) are used throughout. The key signature is one sharp (F#). The piece concludes with a final system of staves.

The first system includes the instruction "Ped. or thus:" with a diagram showing a specific fingering pattern. The second system includes the instruction "Ped." and a diagram showing a specific fingering pattern. The third system includes the instruction "Ped." and a diagram showing a specific fingering pattern. The fourth system includes the instruction "Ped." and a diagram showing a specific fingering pattern. The fifth system includes the instruction "Ped." and a diagram showing a specific fingering pattern. The sixth system includes the instruction "Ped." and a diagram showing a specific fingering pattern.

This page of piano sheet music contains six systems of staves. The notation includes complex fingerings (e.g., 4 2, 5 3, 1 2, 3 4) and dynamic markings such as *f*, *ff*, and *p subito*. Performance instructions include *a tempo*, *cres.*, *rit.*, and *con fuoco*. Pedal markings (*Ped.*) and asterisks (*) are used to indicate pedaling. Some systems include alternative fingerings or phrasing marked "or thus.".

[illegible]

DANSE HONGROISE.

HUNGARY. ~~~~ UNGARN.

Moritz Moszkowski. Op. N° 5.

Molto Allegro. ♩ = 160.

Secondo.

The musical score is written for piano and bass. It features a variety of musical elements including:

- Staff 1:** Starts with a mezzo-piano (*mp*) dynamic. The right hand has complex chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. Pedal points are marked with 'Ped. *'.
- Staff 2:** The right hand continues with intricate patterns. Dynamics include *un poco più f* and *cres.* (crescendo). Pedal points are marked with 'Ped. *'.
- Staff 3:** Features a forte (*f*) dynamic. The right hand has dense chordal textures. Pedal points are marked with 'Ped. *'.
- Staff 4:** Shows dynamic contrast with *f* and *p* (piano). Pedal points are marked with 'Ped. *'.
- Staff 5:** Continues the dynamic shifts between *f* and *p*. Pedal points are marked with 'Ped. *'.
- Staff 6:** Ends with a fortissimo (*sfz*) dynamic. Pedal points are marked with 'Ped. *'.

1439 - 6

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DANSE HONGROISE.

3

HUNGARY. ~~~~ UNGARN.

Moritz Moszkowski. Op. 23. No 5.

Molto Allegro $\text{♩} = 160$.

Primo.

The musical score is written for piano and right hand. It begins with a tempo marking of 'Molto Allegro' and a metronome indication of 160 beats per minute. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into five systems. The first system includes a 'Primo.' marking. Dynamics range from mezzo-piano (mp) to fortissimo (f). Performance instructions include 'Ped.' (pedal) and 'un poco più f' (a little louder). The second system includes 'cres.' (crescendo). The third system includes 'rfz' (ritardando). The fourth system includes 'f' (fortissimo) and 'p' (piano). The fifth system includes 'Ped.' and '1439 - 6'. The score concludes with a final 'Ped.' marking.

Primo.

5

f *Ped.* *sfz* *Ped.*

Ped. *sfz* *f* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.*

f *mf* *Ped.* *Ped.* *Ped.*

f *mf* *Ped.* *Ped.* *Ped.*

Presto. *sfz* *ff* *sfz* *sfz*

1439-6

This page contains a musical score for a piano piece, likely a technical exercise or a short composition. The score is written for a single instrument, with a grand staff (treble and bass clefs) used throughout. The key signature is one sharp (F#), and the time signature is 2/4.

The score is divided into several systems, each containing two staves. The notation is highly technical, featuring many triplets, sixteenth notes, and complex fingerings. Dynamic markings include *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), *sfz* (sforzando), and *Ped.* (pedal). The tempo markings *Primo.* and *Presto.* are also present.

The score begins with a *Primo.* marking and a tempo of 2/4. It features a series of complex passages, including a section marked *Ped.* (pedal) and a section marked *Presto.* (fast). The piece concludes with a *sfz* (sforzando) marking and a final chord.

The page number 1439-6 is visible at the bottom center.

ECOLE DU MECANISME

Book II.

Allegro moderato. ♩ - 80 to 152. Duvernoy - Buelow. Op. 120.

Nº LX

The musical score for No. LX is written for a single melodic line, likely for the right hand, with the left hand providing harmonic support. The piece is in 4/4 time and consists of three systems of music. The first system includes a forte (f) dynamic and a crescendo (cresc.) marking. The second system includes a crescendo (cresc.) marking. The third system includes a crescendo (cresc.) marking. The score is for a single melodic line, likely for the right hand, with the left hand providing harmonic support.

At first, practice the scales alone, with the hand inclining towards the thumb sufficiently to facilitate the crossing over or under of the thumb or fingers. When the crossing under of the thumb and the crossing over of the fingers, in the manner indicated in the note given to study No. 7, no longer offers any special difficulty, proceed to play both hands together. The chords may, however, also be practiced separately, at first, to good advantage. In playing the scales, be careful, at first, to raise the fingers high in striking and to keep them in an archlike position; also to have the notes follow each other without the slightest interruption or break. To accomplish this, slow practice is recommended in the beginning.

First system of musical notation, measures 1-4. Treble and bass staves with complex fingerings and a crescendo marking.

Second system of musical notation, measures 5-8. Treble and bass staves with complex fingerings and a crescendo marking.

Third system of musical notation, measures 9-12. Treble and bass staves with complex fingerings and a crescendo marking.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex fingerings and a crescendo marking.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex fingerings and a crescendo marking.

No. X. *Allegro* ♩ - 80 to ♩ - 152.

French fingering. German fingering. English fingering.

No. I. No. II. No. III.

Precisely the same fingering is used in descending.

A There are three methods of fingering the chromatic scale: the French, German and English. The fingering at No. 1 is that of the French method. It is recommended as the best by all great pianists for the following reasons: First, all members of the body of which there are two, such as the arms, hands or fingers, are really pairs, whose motion impulse proceeds, in the first place, from the same nerve centers. For this physiological reason, as we all know from experience, similar simultaneous motions of both members of the pair are natural, and hence easy, while contrary simultaneous motions are unnatural, difficult and, as a result, often weak and uneven. They are, therefore, to be avoided in piano playing, whenever they can be. Now, when both hands play the chromatic scale by the French method, the same fingers of each hand are used on eight out of the twelve keys to be struck, i. e., the third fingers on C, first on D, third on D[♯], third on F, first on G, third on G[♯], first on A and the third on A[♯]. While, on the other hand, by both the German and English methods, when the scale is played with both hands, only four of the twelve keys to be struck are struck with the same fingers by each hand. See examples II. and III. Secondly, The use of the third finger on all of the black keys gives more firmness to the hand than the constant changing demanded by the German and English methods. For these important reasons, the German and the English should be used only, if at all, when the scale is to be performed by one hand alone and in passages requiring great rapidity and delicacy. The study of all the methods, however, is recommended, and it is left to the judgment of the performer to determine where use should be made of either the German or English methods.

B The fingering given at B throughout this study is a modification of the English method.



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with many fingerings (1-4, 2-3, 4-5, etc.). Bass staff has a simple accompaniment. Dynamics: *f* (forte) at the start, *simili* (similar) in the middle, and *p* (piano) towards the end.



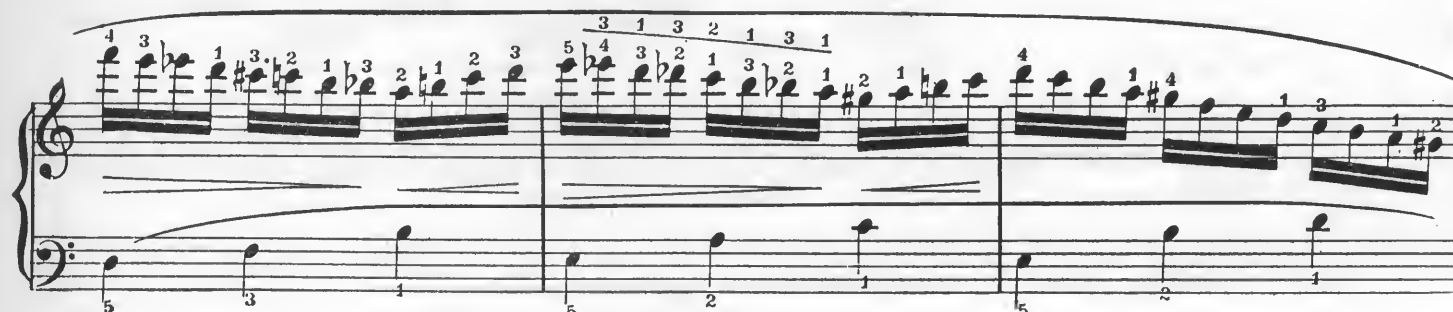
Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamics: *piu f* (more forte) and *cresc.* (crescendo).



Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamics: *dim.* (diminuendo), *cresc.* (crescendo), and *Fine.* at the end.



Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamics: *p* (piano), *poco... a... poco... cres... cendo* (poco a poco crescendo), and *simili.* (similar).



Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment.



Sixth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamics: *dim.* (diminuendo).

8 *Allegro moderato* ♩ — 80 to ♩ — 152.

Nº XI.

p leggiero.

p *cresc.*

f *dim.* *p*

A Sustain the eighth notes their full value and phrase with both hands alike.

The musical score consists of seven systems, each with a treble and bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The dynamics include *cresc.*, *dim.*, *p*, *f*, *sempre f*, and *ff*. There are also markings for *stacc.* and *legato*. A specific instruction 'B' is placed below the second staff. The score is written in a key with one sharp (F#) and a 3/4 time signature.

B Connect this G with the preceding note, F sharp, legato. This is easily done by striking the key G between the black keys.

10 *Allegro* ♩ - 80 to ♩ - 122

Nº XII.

The score is a piano study in 4/4 time, marked *Allegro* with a tempo range of 80 to 122 beats per minute. It is numbered 10 and titled "Nº XII." The piece is written for piano and consists of six systems of music. The first system begins with a forte (*f*) dynamic and includes a *dim.* (diminuendo) marking. The second system starts with a piano (*p*) dynamic and includes a *leggiero* (light) marking. The third system features a forte (*f*) dynamic and a section labeled "B" which is marked for practice of the five fingers in succession. The fourth system begins with a forte (*f*) dynamic and includes a *cresc.* (crescendo) marking. The fifth system starts with a forte (*f*) dynamic and includes a *cresc.* marking. The sixth system begins with a forte (*f*) dynamic and includes a *poco a poco* (little by little) marking, leading to a fortissimo (*ff*) dynamic. The score is heavily annotated with fingerings and articulation marks.

A To secure a smooth and graceful performance of this study, it is absolutely necessary to hold the wrist very loose.

B The lower fingering offers very useful practice for the five fingers in succession.

Allegro ♩ — 80 to ♩ — 112.

11

Nº XIII A

Observe a strict legato throughout this study. Do not raise the fingers from any key until the next key has been struck, except where an interval requires a stretch larger than the hand can reach, as at C, or for small hands at D.

The lower fingering should receive special study, as it cultivates flexibility of the hand in contracting and expanding.

12 *Allegro* ♩—80 to ♩—152.

N^o XIV.

leggero. *simili.*

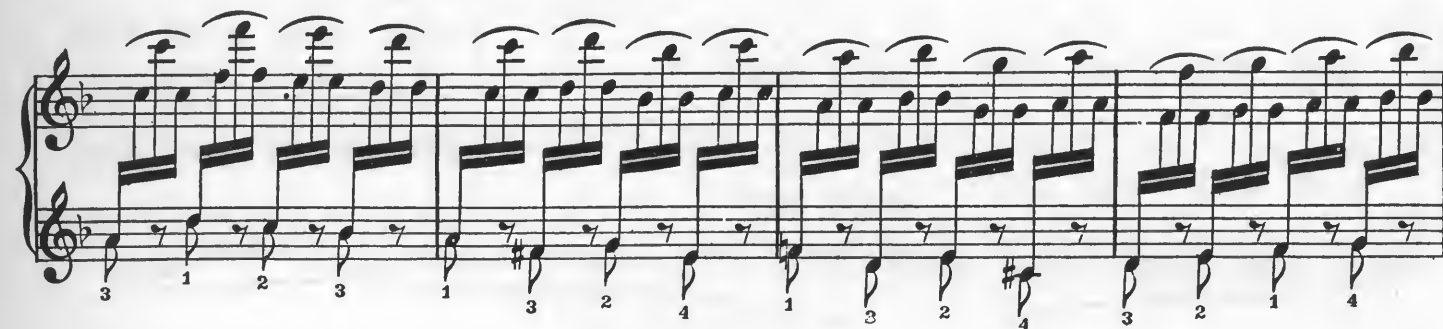
The object of this study is lightness of attack with loose wrist, and elegance of execution. Observe carefully the fingering with the left hand. Well played, with proper observance of the dynamic marks, this study makes a very pretty piece.



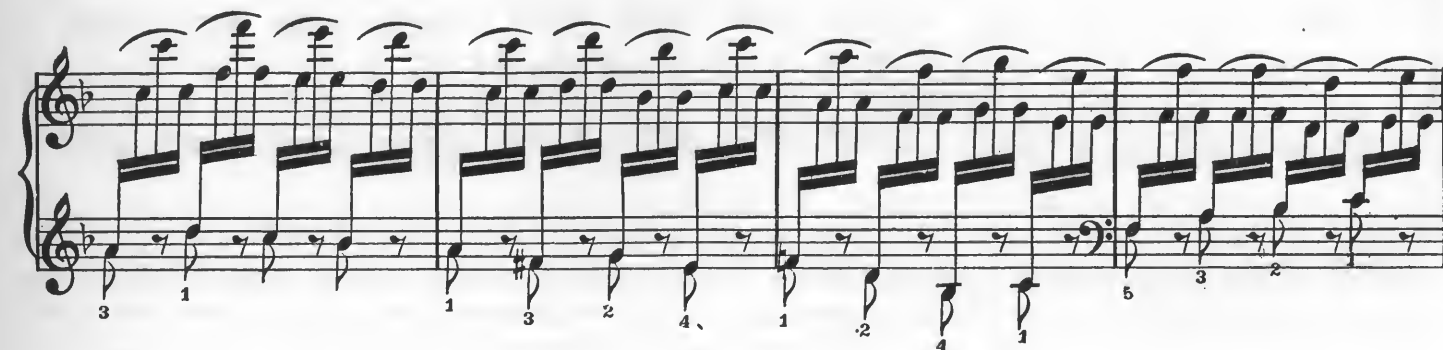
First system of musical notation. The right hand plays a continuous eighth-note melody. The left hand plays a bass line with triplets and single notes. Dynamics include *cresc.* and *dim.*. Fingering numbers are present below the notes.



Second system of musical notation. The right hand continues the eighth-note melody. The left hand features a triplet of eighth notes followed by single notes. Dynamics include *riten.* and *a tempo.*. Fingering numbers are present below the notes.



Third system of musical notation. The right hand continues the eighth-note melody. The left hand continues with a mix of triplets and single notes. Fingering numbers are present below the notes.



Fourth system of musical notation. The right hand continues the eighth-note melody. The left hand continues with a mix of triplets and single notes. Fingering numbers are present below the notes.



Fifth system of musical notation. The right hand continues the eighth-note melody. The left hand features a triplet of eighth notes followed by single notes. Dynamics include *cresc.*, *dim: e rall:*, and *pp*. A dashed line with the number 8 above it spans the first two measures of this system. Fingering numbers are present below the notes.

14 *Moderato* ♩ — 80 to ♩ — 152.

Nº XV. *Il canto espressivo.*

The chief objects of this study are: First, to play a melody and its accompaniment with the same hand, giving to each its distinct individuality, i. e., to make the melody throughout considerably stronger than the accompaniment; Secondly, to sustain the melody (represented by quarter notes with stems turned upwards) perfectly *legato*. To accomplish this, a substitution of fingers, on keys struck, must often be resorted to. This substitution of fingers should be effected simultaneously with the third sixteenth

of the accompaniment thus:

striking, as it were, the two

notes together. Be very careful that the fingers, while sustaining the melody, should always retain a rounded, archlike position. Slow practice, and with each hand alone, at first, is absolutely necessary.

5 4 3 4 5 4 3 4 3 5 4 3 4

p *cresc.*

5 4 3 4 5 4 3 4 3 5 4 3 4

p *cresc.*

5 4 3 4 5 4 3 4 3 5 4 3 4

cresc. *riten.* *a tempo.*

4 3 5 4 5 4 3 4 3 5 4 3 4

5 4 3 4 5 4 3 4 3 5 4 3 4

dim: *rall:* *pp*

WONDERFUL THE POWER OF LOVE.

(WIE BERÜHRT MICH WUNDERSAM.)

Franz Bendel.

Slowly and dreamily. ♩ = 100.

Won - der - ful the pow'r of Love! When one word of
 Wie be - rührt mich wun - der - sam oft ein Wort von

7 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

thine, From thy lips that faith - ful prove, Thrills this heart of mine!
 dir, das von dei - ner Lip - pe kam, und von Her - zen mir!

* Ped. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * P 7 Ped. * Ped.

a tempo.

Was it mine or was it thine? Ah, thou canst not tell!
 Was ist mein, und was ist dein, ach, du weisst es nicht!

Oh! what fate, what mys - ter - y Links us! dear one, speak!
 O welch tief Ge - heimniss trägt still der See - le Band!

7 Ped. * Ped. * Ped. 1032 - 2 * Ped. * Ped. * Ped. * Ped.

rit. dim.

What has wrought this bliss di - vine, Can thy spir - it tell!
wie aus dir in Lust und - pein mei - ne See - le spricht

Heart to heart e ter - nal - ly! Ah! 'tis vain to seek!
das aus bei der Her - zen schlägt, was ein Herz em - pfand

do tre.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

a tempo.

Won - der - ful the pow - er of love! When one word of thine,
 Wie! be - rührt mich wun - der - sam oft ein Wort von dir,

pp

3 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

From thy lips that faith-ful prove, Thrills this heart of mine. mine.
 das ron dei ner Lip - pe kam und von Her - zen mir. mir.

f. *pp rit.* 1. 2.

rit. *pp* *P* *P* *Ped.* *P* *Ped.* *P* *Ped.* *P* *Ped.*

5 3 4

5 3 5 5

2 1 4 2 1

♩P ♩P ♩P * Ped. * Ped * Ped. ♩Ped * Ped. * Ped. * Ped. * Ped. * Ped.

LITTLE BUTTERCUP.

(Rondo)

Carl Sidus Op. 80.

Allegretto ♩ - 120.

The musical score for "Little Buttercup" is written for piano and bass. It begins with a treble clef and a 2/4 time signature. The tempo is marked "Allegretto" with a quarter note equal to 120 beats per minute. The score is divided into five systems, each containing a treble and bass staff. The music is characterized by rapid sixteenth-note passages and dynamic contrasts. Dynamics include piano (p), forte (f), crescendo (cres.), and mezzo-forte (mf). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line.

724-3

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The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody with various fingerings indicated by numbers 1 through 5. The lower staff is in bass clef and provides a harmonic accompaniment with fingerings 5, 1, 3, 1. The second system also has two staves. The upper staff continues the melody, featuring a dynamic marking of *mf* (mezzo-forte) and fingerings 1, 3, 5, 3. The lower staff continues the accompaniment with fingerings 1, 3, 5, 3. The score concludes with a double bar line.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody in the treble staff is marked with fingerings (1, 3, 3, 5, 3, 1, 2, 4, 2, 1, 3, 5, 3, 1, 3, 5, 3, 1, 3, 3, 1, 2, 4, 2, 3) and includes a *pp* (pianissimo) dynamic marking. The bass staff provides harmonic support with chords and single notes, marked with fingerings (3, 2, 4, 1, 3, 2, 3, 1, 3, 2, 4, 1, 3, 5) and ending with a *Ped.* (pedal) instruction and a flower symbol.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first six measures of the piece. The second system contains the final two measures, which conclude with a double bar line. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. Fingerings are indicated by numbers 1-5 above or below notes. The first measure of the second system begins with a piano (*p*) dynamic marking. The piece ends with a final chord in the bass clef.





SOHMER & CO. TO MOVE.

The Great Piano House, Long One of the Landmarks of Fourteenth Street, to Go to Their Magnificent Building Just Completed at Fifth Avenue and Twenty-Second Street.—One of the Leading Concerns of the World in Their Line.

One of the best indications that are to be noted of the betterment of the condition of things in the gen-

eral business world is to be found in the improvements, both public and private, that are going on in the great centres of trade, industry and population. Here in New York a great deal of money is being expended in such improvements. Handsome buildings are going up here, there and everywhere, and not a little important work is being done in the way of remodeling and modernizing structures of a former date. Indeed, taking all things together, it is safe to say that the existing situation in the Empire City is more satisfac-

tory than it has been for many months past, and that the coming Winter and Spring will see great expansion of business interests and growth and development in all desirable directions.

In this connection it is proper to refer to the important announcement recently made to the effect that the old and famous house of SOHMER & Co., manufacturers of the celebrated "Sohmer" piano, are about to remove from the old stand which they have occupied for more than a quarter of a century past, at Third Avenue and Fourteenth Street, to the new and splendid "Sohmer Building" just completed at Fifth Avenue and Twenty-second Street. Sohmer & Co. will have the ground floor and basement, and will have the finest piano showroom in New York—which is to say, in the United States.

The disappearance of Sohmer & Co. from Fourteenth Street will be like the removal of an ancient landmark. They have seemed to be as much of a permanent fixture on that thoroughfare as their neighbors, the Steinways. But time brings changes, and so it comes about in this case.

No house has done more to elevate the standard of American piano manufacturing than that of Sohmer & Co. They have aimed from the first at making the best piano that human brains could plan or human hands produce; and the splendid growth of their business is the best proof in the world of the soundness of their methods. They will go to their new quarters with the cordial good wishes of all who have ever known them.

ONE-SIDED MUSICIANS.

The claim is often made that the professional musician is narrow and one-sided in his development—a specialist thoroughly interesting and valuable upon his own ground, but absolutely useless from the standpoint of general culture. It must be admitted that there is more than one grain of truth in such statements and that too often the claim is amply justified. For the musical education, unlike that for other professions, must be entered upon early in life, and there is a tendency to specialize before the foundations have been laid in general training, the result being unequal development.

This tendency, however, is being more widely recognized and guarded against to-day than ever before, the best schools, especially, making it their aim to turn out graduates, who shall be not only trained musicians, but also well-rounded men and women. To educate a person exclusively in any one direction must inevitably result in stunting some portion of his nature. In the case of strongly-marked musical temperaments it is especially necessary to guard against abnormal development by strengthening the faculties which in such individuals are naturally weaker than the dominating gift. The remedy lies in general culture as the complement of the musical education, a larger knowledge of the world, of which the musician's own is but a small portion, and some grasp of the purely practical side of life.

The musician should seek to be more than his profession; he should strive to attain that knowledge of "the best that has been thought and said and done in this world," which comprehends all that is implied in the word culture, and gives broadness and fulness to life, and therefore to true art.

The story is told that Brahms, wishing to pay honor to a great friend who had come to see him in Vienna, took him to his favorite restaurant, and asked the waiter to bring a bottle of the very best wine. The waiter brought a bottle, which he put on the table with the remark, "This wine is as much superior to any other brand as the music of Brahms is superior to that of any other composer." Brahms took hold of the bottle, and, feigning to examine the label with his short-sighted eyes, said: "Ah, well, then take it away; we would rather have a bottle of Bach."

Stagnation in art or in science should be guarded against. Whatever tends to quicken activities should be encouraged. Criticism, like the surgeon's knife, may be unpleasant, even painful, but it may be most helpful, indispensable. Members of the profession have more to fear from flattery than from criticism. Spiteful criticism defeats itself, while fulsome flattery injures not only the person, but the cause. Just criticism should be courted, and a just critic should be considered a friend.

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GRIEG.

Dr. Edward Grieg, who has been the most prominent figure of the London season, has left England. Although of little more than middle age (he was born in 1843) Grieg has for some years past suffered more or less from ill health. The cold seems to affect him, writes Mr. Percy Betts in *London Daily News*, and indeed it was to the chill which he caught soon after his arrival in London that we are indebted for the pleasure of hearing Mmc. Grieg, who had not intended to visit England, but was telegraphed for from Christiania, when her husband's malady became acute. Although in his youth injured to the cold of the far North, Grieg can now stand a great deal of warmth. Even during his present visit he has amused friends with a tale of the astonishment of the housekeeper at a provincial hotel, when she found her guest was not satisfied until sixteen blankets had been piled upon his bed. Dr. Grieg now spends most of his winters in mid-Europe, earning a good deal of money by concerts and by playing at recitals. Thus he avoids the drudgery of his younger days, the tedious lesson-giving week after week for ten months of the year, until the happy time arrived for flight to Bergen or to the Hardanger Fjord, for holiday-making and original composition. Now he has given up teaching altogether, and lives during the summer chiefly on a small estate about ten miles from Bergen. His love for the scenery of his native land is, however, as great as ever, and he speaks enthusiastically of the blue lakes, and rocks and forests of Norway.

Dr. Grieg's vigorous protest against being considered as a "Scandinavian" composer, is no doubt largely due to a patriotic feeling against the Germanism of his old master Gade, one of the teachers, by the way, of the Princess of Wales. Grieg from 1858 to 1863 studied at the Leipzig Conservatoire, where, however, he preferred to wander about the fields rather than to listen to music. In 1863 he went under Gade at Copenhagen, where he met Rikard Nordraak. He declares:

"The scales fell from my eyes. It was from him that I first learnt the feelings and melodies of the people of the North and own true nature. We conspired against the effeminate Scandinavianism of Gade-cum Mendelssohn, and enthusiastically struck out the new path which we of the true Northern school are now treading."

Latterly, however, Grieg believes he has become more Cosmopolitan, a fact which he attributes to his European travels. Grieg, by the way, has been claimed by the Scotch, and a by no means remote ancestor was, it is said, a native of Scotland. He and his wife go to Amsterdam and Copenhagen, and afterwards to Leipzig and other German towns, not returning to their home near Bergen till April.

Pollini, who lately died at Hamburg, was the best known and richest operatic manager in Germany. He made Londoners acquainted with some of Wagner's later operas. Some years ago he had a lawsuit against the Viennese prima donna, Bianca Bianchi. He came off victor, and the singer was cast in damages. She had her revenge, however, for she made the manager fall in love with her, and was then forgiving enough to marry him.

Mr. Andreyef, a virtuoso on the balalaika, is endeavoring to revive and improve the briolk, a kind of clarinet. It is one of the oldest of Russian instruments. It has six holes, and is cut of willow or birch.

There will be a grand revival of Offenbach's operettas at the Gaite, Paris. It will begin next October.

Mr. Nikisch will not visit the United States with the Philharmonic Orchestra this season.

Johann Strauss has completed a new waltz. It is called "An der Elbe," and was conducted by the composer at one of his brother Eduard's concerts amid scenes of great enthusiasm.

It is melody that is first and foremost in music, and affects human feelings with marvelous and magic power. It can not be repeated too often that, without expressive melody, every ornament added by instrumentation is nothing but tawdry magnificence. The best definition of true melody, in a higher sense, is something that may be sung. Melody should be song itself, and as such should flow freely and spontaneously from the human heart. Melody which can not be sung in that way is nothing more than a succession of individual sounds which strive in vain to become music.—*Hoffman*.

Mascagni's "Zanetto," founded on Coppee's "Le Passant," was performed for the first time in this country January 4, at the Astora, New York. The singers were Mrs. Chelia and Miss Verlet. This little opera was first performed at Pesaro, March 2, 1896, when its success was "complete." The two parts were sung by Miss Collamarini (Zanetto) and Miss Pizzagalli (Silvia, the courtesan). The opera, which lasts scarcely an hour, begins with a chorus without words, sung behind the scenes and before the curtain is raised. An enthusiastic Italian critic wrote that "Zanetto" gives "an admirable idea of the Italian Renaissance." The opera was soon afterward sung at La Scala, Milan. It was sung for the first time in England, June 23, 1896, by the Ravoglis, Giulia, and Sofia. As the performance was in a drawing-room, the orchestra was represented by a piano and a harp. In Vienna the opera was given late in August or early in September of the same year by Mrs. Bellincioni and Miss Lejo. The music was declared to be without originality, and the orchestration as well worked out. In New York the opening chorus seems to have been omitted.

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The well-known Russian composer, M. Rimski-Korsakoff, has completed the score of a new opera, "Mozart and Salieri," the libretto of which is found upon a poem by Pushkin.

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